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on publication, whether it was published while Socrates lived or not till some time after his death<sup>21</sup>. Diogenes Laertius says<sup>22</sup> that Socrates, after reading the *Lysis*, declared that he had been made to say things he never did say. The real Socrates could have been only the nucleus of the character which appears in the *Dialogues*.

One contributory factor to the popularity of the Euthydemus must have been the very apparent indefiniteness of its objective. The Eristics did not constitute a school or any definite class, but the term Eristic was rather one of reproach. It was possible, as it still is, for the readers to see how well the cap fitted some one else and to fail to put it on themselves.

And now we bid adieu to the Euthydemus. The characters ridiculed in the *Dialogue* are even more ubiquitous in our own age than when Socrates went barefoot in the streets of Athens, and people persist in calling Plato a philosopher and in caring very little about philosophy. Plato was more than a philosopher; he was the supreme artist and he employed the materials of philosophy, as Phidias and Ictinus did marble and gold and ivory, to rear and decorate a structure which, for all its grace and lightness, yet conforms to the most rigid rules of balance and proportion.

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### ONE PRACTICAL METHOD OF TEACHING LATIN SCANSION

Lines 854-856 of *Aeneid* 5 afford an excellent point of departure for teaching scansion. This article is intended to bring them to notice, and, incidentally, to urge the advisability of teaching scansion before beginning the reading of Vergil.

When my Latin class organizes for its last year in School, I assign as a first lesson the reading of the Introduction to the *Aeneid* in the edition they are to use. Then I make sure that each pupil copies down a list of the sections on the alphabet, on syllables, and on quantity, in the Grammar, which must be learned or reviewed. Then I impart the theory and elementary principles of prosody.

I begin with the statement that in prose, in any language, syllables are marshalled into words, phrases, clauses, and sentences; that in verse, besides being grouped as in prose, the same syllables are also marshalled into feet and lines; that composing verse is devising a series of syllables which, at one and the same time, form intelligible sentences and readable lines.

I explain as follows. A running-pattern may be formed in space, say in wall-decoration, by any two shapes recognizably different, for instance, a dot and a dash, a square and a circle, an oak-leaf and an acorn; these may be combined into a pattern by being grouped in pairs, threes, or larger groups, which pattern is repeated indefinitely. In time a running-pattern may be formed by sounds of two kinds, differing recognizably in respect to any one of the four characteristics of sound, pitch, quality, duration, and loudness; they

may be grouped in pairs, threes, or larger groups, which groups, with inessential internal variations, are repeated indefinitely. Syllables are sounds recognizably different in quality. Verse, in English, is a running-pattern made up of syllables of two kinds, differing in respect to loudness, namely accented and unaccented syllables, grouped into patterns called feet. Latin verse is a running-pattern of syllables of two kinds, differing in respect to duration, namely long and short syllables. In order to recognize the feet which make up the running-pattern of Latin verse it is necessary first to learn to distinguish the long syllables and the short syllables of which they are made up.

At this point I write on the blackboard *Aeneid* 5. 854-856:

Ecce deus ramum Lethaeo rore madentem,  
vique soporatum Stygia super utraque quassat  
tempora cunctantique natantia lumina solvit.

I read these lines aloud, translate them, word by word, and explain their meaning and their relation to the story of the *Aeneid*. I have the class open their Grammars, ask them what is the quantity of the first syllable, and tell them in what section of the Grammar to look for the answer. I make that syllable a text for a lecture on the entire theory of the quantity of syllables where one vowel is followed by more than one consonant, distinguishing the four classes: (a) combinations of consonants before which not only the syllable but the vowel itself is usually long; (b) those which lengthen the syllable but leave the vowel-length uncertain; (c) those before which the vowel is usually short in a long syllable; and (d) a mute followed by a liquid, which combination, I tell my class, is counted as one consonant unless the syllable-division comes after the mute. The next syllable brings up the subject of final vowels in polysyllables, the third the doctrine of the quantity of a vowel followed by a vowel, the fourth the whole theory of final syllables ending in *s*, and also the quantitative effect of combinations of consonants divided between two words.

The first syllable of *ramum* gives a text for impressing on the pupils that a single vowel followed by a single consonant forms a syllable the quantity of which, generally, cannot be discerned by mere inspection. I note the chief exceptions, as, for instance, any syllable containing a stem vowel of the first, second, or fourth conjugation, or any penult of a polysyllable whose accent in prose the pupil remembers accurately. The first syllable of *Lethaeo* serves to inculcate the fact that, in Latin, *h* was reckoned no letter at all; the second illustrates the quantity of diphthongs. The last syllable of this line brings up the rule for final syllables of polysyllables ending in a consonant other than *s*. In 855 I use *vique* as a basis for introducing all the rules about the quantity of monosyllables. The last syllable of *Stygia*, contrasted with the second syllable of *utraque*, reinforces the teaching of the rule for final vowels, with its exceptions; the first syllable of *utraque* similarly reinforces the teaching of the quantity of vowels before a mute and a liquid. In 856 *tempora* and *lumina* compared with *soporatum* in 855 rub in the fact that, if the pupil recalls the accentuation of a word, he knows the quantity of its penult.

I take up each syllable in the three lines in series. This always takes more than one day. When I break off the first day, I assign part of the Grammar-sections on quantity to be learned for the next day, saying "Learn them like a parrot, and I'll teach you to understand them afterwards". The second day I have those sections recited and then take up the same three lines again, beginning at the first syllable, and taking each syllable in series. This acts as a quiz on the lecture of the day before.

<sup>21</sup>About 390 B.C. See Lutowslawski, *Origin and Growth of Plato's Logic*, 211; Ritter, *Platon*, 231, 457; Van Oordt, *Plato and the Times He Lived In*, 63; Huit, *La Vie et L'Oeuvre de Platon*, 2, 193.

<sup>22</sup>3.35. Compare Athenaeus 11.505.

This method vitalizes the rules concerning syllabic quantities. Since we start with a specified syllable, asking whether it is long or short and indicating which section of the Grammar shows how to tell, the pupils see at once the utility of the rules and find them easier to retain in memory.

When the pupils can accurately and rapidly state the quantity of each syllable and give the rule for it, with its exceptions, I take up the subject of feet, which I define as the equivalent unit patterns whose repetition forms the running-pattern called verse. I make clear the ratio between a short syllable and a long syllable; I define and explain dactyls, spondees, trochees, and syllaba anceps. We then divide the three lines into feet. I point out that, in hexameters, short syllables, except by syllaba anceps, occur only in pairs; that, if a syllable of doubtful quantity occurs between two certain longs, the pupil should infer that the syllable is long. When the lines have been divided into feet, I explain foot-ictus.

Then I take up the matter of caesura, defining caesura as the interval between two words not coming at the end of a foot. I define masculine and feminine caesura and then the pupils point out the caesuras in the three lines and whether each is masculine or feminine. Then I bring up the etymology of the word diaeresis and its very different meanings in phonetics and in scansion. I define metrical diaeresis as the simultaneous ending of a word and a foot. The pupils then point out the diaereses in the three lines. I enforce comprehension of both the metrical meaning and the metrical significance of diaeresis by expounding how a line tends to fall apart at a diaeresis and by quoting Ennius's line, *Sparsis hastis longis campus splendet et horret*, and Aeneid 2.354, *Una salus victis, nullam sperare salutem*. I have the class scan the latter line and I demonstrate how the words and feet lap like two courses of good ashlar and bind the whole line together, an integral organism.

Then I define and explain bucolic diaeresis and from that pass to the definition and explanation of principal caesura and of its most important varieties. Here the chief merit of Aeneid 5.854-856 for our purposes appears. The three lines form a complete and intelligible sentence of which the first line has the penthemimeral caesura, the second the hephthemimeral caesura, and the third the caesura after the third trochee; they thus afford a mnemonic device for assisting recognition of each variety of principal caesura and for remembering that, in Latin, the penthemimeral or semiquinaria is most common, the hephthemimeral or semiternaria much less common, and the caesura after the third trochee uncommon. I make sure that my pupils can spell and pronounce these words, comprehend them accurately, and can define each.

Later I make each pupil copy carefully a sheet on which I have written out the three lines and have scanned them, marking (1) the quantities, (2) the feet, (3) the ictus, (4) the minor caesuras, each marked with M. or F., as each is masculine or feminine, (5) the diaereses, (6) the bucolic diaereses, marked with B.D., (7) the principal caesuras, with two vertical lines, (8) the varieties of these, marked with P., H., and T.T. Then I have the pupils commit these lines to memory and make them rattle them off smoothly and accurately and rapidly. This takes some time and is worked in while the reading of the Aeneid proceeds, but I set them at it as soon as I have expounded the three lines, which I tell them I want them to carry in their heads as a sort of foot-rule for measuring all hexameters which they may try to scan.

I then state that numerous poems have been written in English in accentual or pseudo-quantitative hexameters. Many have read, at least in part, Longfellow's

Evangeline, which I mention as the most popular. I have never met any pupil who had read or heard of Kingsley's *Andromeda*, which probably is the best English poem in pseudo-quantitative hexameters, and also probably exhibits the best pseudo-quantitative hexameters ever written in English. To give the pupils the swing of the hexameter, as a help to learning to read Vergil's lines aloud, I quote what I believe to be the best single pseudo-quantitative hexameter ever produced in English. It occurs in a pamphlet called *Strange Newes or Foure Letters Confuted*, published in 1592, and attributed to Thomas Nash. He says, of Gabriel Harvey, that he was (I modernize Nash's spelling):

Known—to the / world—for a / fool,—and / clapt  
— in the / Fleet—for a / Rhymer.

I write this line on the black-board in this fashion, indicating the foot-breaks by bars and the phrase-breaks by dashes. I point out that, whereas, in Latin, which has a preponderance of polysyllables, close-knit verse is to be judged by comparing feet and words, in English, which has many monosyllables, it is rather to be judged by comparing feet and phrases: that in this line no foot and phrase end together. The line has other virtues: the pairs of short syllables in the dactyls all really and naturally short. If a spondee be possible in English, if any combination of consonants following a short vowel in English can make long the syllable containing that vowel, surely *ndcl* suffices to lengthen *and* and *fool and* may pass for a spondee. The line exhibits syllaba anceps. It has the penthemimeral caesura. Best of all, uttered naturally, as prose, it is unescapably and inevitably a swinging hexameter, compellingly rhythmical. I have no difficulty in causing this line to be permanently remembered by most pupils.

I no longer read the Aeneid at a random rate. Years ago I divided it into set lessons. I have marked each book for at least two rates of reading, Book 4 for three, and Book 5 for five, so that I may complete the Aeneid in from 129 to 147 recitations, according to convenience. I have read Book 5 at 60 lines daily, but I seldom exceed 45, and I begin at 20. During the early lessons we have time to spare for learning to read aloud and for drill on recognizing syllabic quantities. I drill especially by asking the quantity of the first syllable of each line all down a page. This grinds into the pupils all the rules for long syllables and dispels the recurrent delusion that a syllable is long because it is the first syllable of a line, substituting the salubrious realization that a Roman poet could not make a syllable long at will, but could use as a long syllable only such as were so pronounced in the daily speech of his countrymen. I similarly ask the quantity of the last syllable of each line of a long series, which affords drill in all the rules for final syllables and dissipates the illusion that the quantity of the last syllable of a line does not matter, substituting the healthy comprehension that such a syllable must be marked long or short as it is, regardless of what it ought to be or of syllaba anceps.

From the time when we begin reading Vergil, which is usually after five to ten recitations spent on teaching the preliminaries of scansion, I assign one line of each day's lesson to be written out and scanned. At first I select lines having no special difficulty. As soon as the class can cope with easy lines, I teach them about hiatus, elision, and ecchipsis. From about the beginning of Book 2 I select from each lesson its most difficult line. I take up minor difficulties, as syncope, synizesis, synapheia, dialysis, hardening, systole, and diastole, one by one, as we happen upon lines exhibiting these peculiarities. When I assign such a line for scansion, I indicate the word containing the new difficulty and state in what section of the Grammar will be found the needed assistance towards resolving it.

My directions for scansion are: "First, look for elisions or ecchthipses; second, mark every long and short syllable you are sure of; mark a little *x* under every syllable you are not sure of; third, infer the quantities of the doubtful syllables; fourth, divide the line into feet; fifth, mark foot-ictus; sixth, mark caesuras and diaereses; seventh, name caesuras, with M. or F. to each; eighth, mark and name the principal caesura".

Whenever we have any spare time after covering the day's assignment of translation, I use it for practice in reading aloud. After learning by heart Aeneid 5.854-856 and Nash's English hexameter, given above, my pupils soon catch the swing of the Latin hexameter. By Christmas they generally feel entirely at home with scansion, by Easter equally at home with reading aloud. In both the chief pitfall is mistaking a dactyl followed by a spondee for the reverse, or vice versa. To negotiate this combination neatly requires accurate recollection and deft application of the rules for quantity. My pupils mostly end their Vergil year declaring that, whatever else they know or do not know, they know how to scan and read hexameters.

Some readers may fancy that all this drill on scansion takes too much time from reading Vergil. My method of reading Vergil implies accounting for the mood of every dependent verb and of every single subjunctive in the six books read; and also the careful insistence that every capitalized word must be fully comprehended in respect to form, meaning, and connotation: and since 1898 I have never failed to read six books of the Aeneid within the limits of the School year, with time to spare. Before the uniformization of entrance requirements made it too difficult to arrange, I used to read the latter half of the Aeneid every alternate year, for variety. Oddly enough, pupils who read with me the entire Aeneid invariably declared that they liked the latter half better than the former.

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## THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES.

### *Twelfth Annual Meeting*

The Twelfth Annual Meeting of The Classical Association of the Atlantic States was held at the Drexel Institute, Philadelphia, on May 3-4. Miss Jessie E. Allen, President of the Association, presided throughout. The attendance was good, particularly in view of the many demands made by War activities upon the time of members. The Annual Dinner on Friday night, at the Arts Alliance, was especially enjoyable; about 75 were present then.

The programme was carried out exactly as printed in THE CLASSICAL WEEKLY 11.193-194, with the addition of a paper entitled The Classics in the Curriculum of Democracy, by Dr. Francis Burke Brandt, of the School of Pedagogy of the City of Philadelphia. The papers will be printed in THE CLASSICAL WEEKLY, with the exception of Dr. Armstrong's illustrated paper on Roman Amphitheatres.

The following recommendations of the Executive Committee were passed by unanimous vote of the Association: (1) that the report of the Secretary-Treasurer, dated April 27, 1918, for the year 1917-1918, be approved and adopted (it had been examined by the auditors, and accepted by them as correct); (2) that for the year 1918-1919 \$800 be appropriated for clerical assistance and office expenses; (3) that bonds of the Third Liberty Loan, to the amount of \$500, be purchased for the Association; (4) that the

rebate, payable to the treasury of a local Classical Association, provided 25 or more persons are joint members of the local Classical Association and of The Classical Association of the Atlantic States, be continued another year, with the further proviso, not to be waived for any reason, that, to qualify for the rebate, a person must pay his dues to both Associations by October 31 next; (5) that men in the service of the United States, in Army or in Navy, shall be counted members of the Association, without payment of dues, for the period of the War; (6) that a Committee be appointed to draft resolutions with respect to the late Professor W. W. Baker, who, at the time of his death, was a Vice-President of the Association.

The President appointed the following Committees: on nominations, B. W. Mitchell, La Rue Van Hook, Cornelia Harcum; on general resolutions, Stanley R. Yarnell, Anna Pearl Mac Vay, Franklin A. Dakin; to draft resolutions with respect to Professor Baker, Walton Brooks McDaniel, Ethel H. Brewster, and Richard Mott Gummere.

The following resolutions were adopted by a rising vote:

"The members of The Classical Association of the Atlantic States, at their Twelfth Annual Meeting, recalling with gratitude the many self-sacrificing services to the Classical cause which they owe to the character, uncommon ability, and scholarship of Professor W. W. Baker, of Haverford College, at the time of his death Vice-President of the Association for Eastern Pennsylvania, desire that the Secretary-Treasurer of the Association express to Mrs. Baker their profound sorrow at his death and their sympathy with her in her loss. Although he has gone from us, he will continue to live in our memory as an inspiring teacher, a convincing scholar, a sympathetic friend".

The thanks of the Association were extended to the Drexel Institute for its hospitality, to the local Committee of Arrangements, and especially to its Chairman, Professor Hadzsits, for untiring and most efficient work in connection with the meeting, and to all who contributed to the success of the meeting by formal papers, or by taking part in the discussions of the papers (it may be remarked that there was far more discussion than usual).

Dr. Burchett's paper contained certain specific suggestions concerning the part lovers of the Classics may and should play in meetings not strictly classical, that is meetings of a more general educational character. These suggestions, and certain suggestions made by Miss Anna Pearl Mac Vay, were, on motion, referred to the Executive Committee, and it was ordered that for these purposes the Executive Committee should be enlarged. As part of the motion it was ordered that Dr. Burchett and Miss Mac Vay should be members of the Committee, as constituted for these specified purposes.

The Officers elected for 1918-1919 are as follows: President, Professor Robert B. English, Washington and Jefferson College; Secretary-Treasurer, Charles Knapp, Barnard College; Vice-Presidents, Mr. J. P. Behm, Central High School, Syracuse, Professor Helen H. Tanzer, Hunter College, Miss Theodora H. Ehman, Newark, N. J., Miss Mary M. Gottfried, Miss Hebb's School, Wilmington, Delaware, Dr. Mary E. Armstrong, Goucher College, Professor Richard Mott Gummere, Penn Charter School, Philadelphia, Professor Charles S. Smith, The George Washington University, Washington, D. C.

The report of the Secretary-Treasurer, in summary, was as follows: